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CATALOGUE

OF A

COLLECTION OF

PICTURES AND DRAWINGS

OF

THE LANDSCAPE OF

JAPAN

BY

ALFRED EAST, R.I.

EXHIBITED AT

THE FINE ART SOCIETY'S.

With an Introduction and Notes

BY

DR. F. A. JUNKER.

148, NEW BOND STREET,
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Introductory Note.

THE interest aroused by the Exhibition of the Art of Japan, held in these rooms in the early part of the year 1888, evoked many suggestions that it should be followed by one showing in a more extensive manner than had hitherto been done the physical features of the country inhabited by a race which had produced such marvellous work.

This led to The Fine Art Society commissioning Mr. Alfred East, a member of the Royal Institute of Painters in Water Colours, to go out to Japan and execute a series of drawings which should fulfil this idea.

Hitherto our acquaintance with Japanese landscape and scenery has been exclusively confined to native drawings and paintings which, although they combine realistic truthfulness and poetic feeling, appear more or less conventional, and fail to arouse a corresponding conception in our mind and eye. They lack light and colour, the soul of landscape, which bring life into a barren rock and into the dreariest desert.

Mr. East is the first English artist to make Japan the field of an extensive and detailed exploration with palette and brush. In accepting a mission which he

regarded as the realisation of a long fostered wish he set himself the task to see, to study, and to embody in faithful and characteristic graphic representations the scenery of this country, the giant Fuji-San, the mountain fastnesses, valleys and dales, the lakes, streams and cataracts, the forests, woodland dales and flowery moors, the temples and holy shrines, the towns, villages and homesteads, from which the native artists drew their inspiration. He purposed and endeavoured—with what success his pictures will bear witness—to seize and to render the ever varying but still predominant atmospheric changes of the sky, dependent on the hour of the day and the advance of the seasons, the effects of sunrise and sunset, of rain, of storm, and of rising mists, the clearness of crisp mornings, the heavy sultriness of noontide heat, the serene calmness of fine new-moon eves.

From the moment of his arrival at the scene of his artistic explorations Mr. East missed no chance nor opportunity of seeing and depicting his observations. He not only gleaned the shifting view casually presented by the incidents of his journeys, but he made it a most important point and a necessity to the realisation of his programme to choose for his headquarters, and for a long sojourn, places which formed centres celebrated for the grandeur and natural beauties of the landscape and for the fame of their temples and shrines. By so doing he has been enabled not only to transcribe the views of individual localities, but to obtain comprehensive representation of the characteristic features of a whole district. To accomplish this end he lived in out-of-the-way villages, especially those from whence he could depict the best views of the Fuji-San in all

its meteorological phases, shrouded with clouds, bathing in mists, blushing in the first morning rays, glinting in translucent diffused sunlight, or rising clearly defined in majestic nudity. He stayed where and whenever he could obtain glimpses of the life of the people, the pilgrim and traveller on the road, the farmer in the rice fields, the fisherman sailing his craft, the wayfarer resting at the tea-house, the house-wife preparing the meal; or where he could watch the merry holiday-makers in the season of the plum and cherry blossoms, and of the golden leafage of the maple.

Arriving in March, when snow was still falling, he worked without interruption up to September. The harvest of his assiduous and never flagging toil—hard toil it was, albeit a work of love and artistic enthusiasm—is represented in the collection of oils and water-colours now presented to the public.

Nagasaki (No. 1) was the first place in which the artist set his foot on Dai-Nippon, "The Great Land of the Rising Sun," by which name the natives call their country, but which to western nations is known by that of Japan. Here he found himself on almost the most western point of the Island of Kiu-Shiu, the "Land's End" of Japan, where, according to the notions of the old inhabitants the world ended, no country further beyond the seas being known. At Nagasaki he commenced his pictorial tour, the first fruits of which are several views of the town with its buildings ascending he slope of the surrounding hills, and of the harbour, which with numerous bays and many islands is, except at its narrow inlet, land-locked by lofty mountains, and is considered to be one of the finest in the world.

After leaving Nagasaki, he entered the straits of Shimo-no-Seki, the western channel between Hondô and Kiu-Shiu (No. 98), into the Inland Sea, of which place, the scene of two decisive events in the history of the country, several paintings were taken. In the waters of, and close to, Shimo-no-Seki, the final struggle for the supremacy was fought between the fleets of the rival clans of the Taira and the Minamoto in 1185, when, with but few exceptions, all the Taira were slain or perished in the sea. Important also as one of the events which ushered in the new era of Japanese history was the bombardment of Shimo-no-Seki, in 1863, by the united fleets of nine British, three French, and four Dutch men-of-war, and one of the United States of North America.

From here we accompany the artist through the Inland Sea to Kobe at its eastern extremity. The justly-praised loveliness of this Inland Sea, owing to the rapid passage of the steamer, which makes no stoppage on the way, could not be represented by Mr. East's ready brush. But he compensates us by several paintings of the treaty-port of Kobe (Nos. 4, 98), its coast and environs. Here we see a faithful representation of paddy fields (No. 22), with which we shall become more intimately acquainted when proceeding farther inland. The views taken here are of truly Japanese character, only those having been selected which were not marred by foreign influence.

From thence we are led to the famous commercial town and treaty-port of Ô-saka, "The Steep Hill on the great Estuary" (No. 27), which from the many water-courses and canals, crossed by numerous bridges which intersect the town, has been called the Japanese

Venice. The port and the streets, the ancient temples, the quaint nooks and corners, the surrounding country, gave ample scope for faithful delineations.

So far Mr. East visited only maritime towns and places, which, with the exception of Shimo-no-Seki, are opened by treaty to the free intercourse of foreigners, within a circumference of 10 Japanese or about 24 English miles. Now we enter the interior of the country, and arrive at Kiyôto, which for more than a thousand years (794—1868), was the Miyakô, "Imperial Residence" of Japan.

Here we tread sacred soil, that of the Rome of Japan, the seat of the hierarchy of the two acknowledged religions of the country, Shin-tô-ism and Buddhism. Kiyôto has ever been, and is still now, the *alma mater* of classical literature. Numberless Miya, "Kami shrines," and Tera, "Buddhist temples," situated amidst lovely groves, many of them of great age and fame, and some the most magnificent sacred buildings of the country, are the pride of the town, the environs of which form a worthy casket of this Imperial jewel.

This interesting and picturesque place and its adjacent country, in which is included the commanding view from the Hiyei-San (92), and the lovely environs of the Lake of Biwa, afforded rich material for the artist.

The Lake of Biwa and its environs have always been held by the Japanese to include the most beautiful landscapes of their country, an opinion to which every visitor will enthusiastically subscribe, and their praises have been reiterated again and again in prose and in verse by Japanese writers; they have also found lasting expression in the classical Ômi-no Hakkei, "The Eight Scenes of Ômi," six of the localities of which Mr. East has

depicted among his many paintings of this lake district, viz., Mi-i Dera (No. 82), Karasaki (No. 100), Katata (No. 13), Seta, and Yahase (No. 16).

Here we meet again paddy fields (No. 21), and their cultivation, on which an anonymous poet writes the following lines in the Man-yo Shû, "Collection of Myriad Leaves," the oldest compilation of classical poetry of the Japanese, before A.D. 756—*

> "Can I be dreaming? 'Twas but yesterday
> We planted out each tender shoot again;
> And now the autumn breeze sighs o'er the plain
> Where fields of yellow rice confess its sway."

The next painting excursion took Mr. East to Nara, 28 miles south-east of Kiyôto and equidistant from Ôtsu, the first permanent residence of the Mikados from 710 until 794. This town is still famous for several of the oldest and most beautiful Kami and Buddha Temples in Japan.

With Nara closes the set of paintings collected by Mr. East in the western half of the Main Island. We next meet the artist in the south-east, in the most important commercial town and treaty-port of Japan, at Yokohama, "Transverse Coast," (Nos. 6, 17), and in the present Imperial Residence, Tôkiyo, "Eastern Capital."

From here the artist proceeded in two opposite directions to explore the most remarkable mountain regions, that of the Fuji-San, and that of Nikkô, where he found the grandest subjects and painted the majority of his pictures.

He twice visited the Hakone Mountains (Nos. 28, 58,

* *The Classical Poetry of the Japanese* by Basil Cecil Chamberlain. London, er & Co., 1880.

65), where he hired a cottage for a long stay, and several places on the north coast of the Suruga Bay (No. 48), and on the south-western side of the Fuji-San, where he obtained the most diversified views of this celebrated mountain, and had opportunity to observe and to paint it in its ever-changing appearances during all the hours of the day and in two different periods of the year.

The *Fuji-no Yama*, erroneously called "Fuji Yama" by the Europeans and Americans, or the Fuji-San (Yama and San being synonymous terms), which name is generally used, and preferred to the former by the natives, is not only the highest mountain of Japan, but it occupies such an important position in, and so much influences the national life, that without more accurate information on and knowledge of it, the correct understanding and appreciation of the country, its inhabitants and their mental bias and customs would be impossible.

"What name might fitly tell, what accents sing,
Thine awful, god-like grandeur? 'Tis thy breast
That holdeth Naru-sawa's flood at rest,
Thy side whence Fuji-kawa's waters spring.

"Great Fuji-no-Yama, tow'ring to the sky!
A treasure art thou giv'n to mortal man,
A God-like protector watching o'er Japan,
On thee for ever let me feast mine eye!"

On the boundaries of the provinces of Kai and Surugu, about sixty miles south-west of Tôkiyo, rises from a labyrinth of high granite mountains, of which those of Hakone are the loftiest, the well-known pyramid of the Fuji-no Yama to a height of (according to different observers) 12,234—12,365 feet. In conventional Japanese representations it always terminates in three dome-like peaks, of which the middle one is the

highest. In reality, however, there are only two crater-cones visible towering over the surrounding minor craters. The highest of these, the Ken-ga-mine, "Sword Point," is pointed and overhangs in outward direction; the other, the Koma-ga-take, "Colt Mountain," forms a hump. Some three thousand feet lower, on the southern side, is a third crater, which was thrown up during the last eruption in the year 1707.

This recent crater has been transposed to the summit in Japanese representation. From this secondary crater the mountain slopes in that beautiful concave curve which calls forth so much admiration from the beholders. The base of the mountain is cultivated up to about 1,800 feet, then follows wild moorland, so rich in flowers, that it is called Ô Hana Batake, "Great Flower Garden," above which the forest begins, ending at a height of 7,000—9,000 feet in a narrow zone of scrub-wood. Out of this luxuriant belt of sylvan verdure rises the barren pyramid of lava, capped with eternal snow.

The mountain is ascended by four different roads, on each of which there are about ten huts for the shelter of the numerous (15,000—20,000) pilgrims who arrive in endless processions during the summer months from every part of the realm. At this season are met everywhere in the surrounding country and on the mountain paths, these pious wayfarers in white garments with a flat, broad-brimmed bamboo hat, with staff, gourd, rosary, and belt. Our artist has introduced pilgrims in some of his pictures.

After a prolonged stay in this district, Mr. East proceeded to the north-eastern province of Shimo-no-tsuke to explore the incomparable beauty of the magnificent

mountain-range, which the Japanese, a nation ever susceptible to the sublime grandeur of nature, in expression of their wondering admiration, called by the name of Nikkô, "Resplendent in sun's radiance." This is also the name of the famous temple-town, the goal of numberless pious pilgrims and lovers of fine scenery, the appreciation of which is expressed by the Japanese saying: "Who has not seen Nikkô ought not to speak of beauty." From these treasures our artist copiously drew.

Judged from the point of view of one who has passed many years of his life in the scenery which is depicted on these walls, I can conscientiously sum up the result of Mr. East's labours as follows: He has exercised an admirable power of selection, he has rendered the local colouring with great exactitude, he has peopled his pictures with a knowledge altogether remarkable in a foreigner, he has clothed his scenes with poetry, and, whilst his work will appeal to and instruct those who do not yet know Japan, it will conjure up delightful memories for those who have been privileged to sojourn in that lovely country.

F. A. JUNKER.

CATALOGUE.

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No.

1. THE HARBOUR OF NAGA-SAKI. Evening.

Naga-saki, "Long-cape," is the capital of the province of Bingo, on the island of Kiu-shiu. It is one of the treaty ports, and the deepest and safest of all the harbours of Japan.

2. ON THE ROAD TO KARA-SAKI. The Hira-no-yama in the background.

Kara-saki is one of the celebrated eight scenes of Omi. (*See* No. 10.)

3. ON THE ROAD FROM THE WATERFALL TO KOBE. (*See* E.)

4. KOBE-HARBOUR. Characteristic evening sky.

5. AT THE TEA-HOUSE OF THE WHITE PLUM BLOSSOM AT KIYÔTO. (Ya-ye-Hana no Cha-ya).

Ya-ye, "Eight fold," is a splendid variety of white plum, and a great favourite with Japanese florists. (*See* No. 11.)

6. THE MISSISSIPPI BAY OF YOKOHAMA.

This bay, lively with the flags of every nation, has been described as "the most beautiful, for varied scenery, in the world." Exaggerated as this opinion may be, the almost unanimous verdict is, that the Mississippi Bay, especially at the sunset and twilight hours, is of matchless loveliness.

A low semicircular range of hills, covered with pine trees, called "The Bluffs" by the foreigners, at western side of the Tôkiyo Ura, "Gulf of Yedô," borders the flat coast of the Bay of Kanagawa, and terminates in two abrupt steep cliffs, the more southerly of which, called "Ho-maku no Saki, "Side-curtain Cape," is known to the foreigners by the name of The Treaty Point, and separates this bay from the more southerly Mississippi Bay. There are two sister-towns and treaty ports, Kanagawa and Yokohama, between that and the Treaty Point. Yokohama, "Transverse Coast," was originally an insignificant fishing village, but rose into importance in 1859, when the other town, which had been selected as a Treaty Port, was found inconvenient on account of its situation on the Tô-kai-dô. The greater portion of Yokohama dates from after the fire of 1866, and the Bluffs, on which stand the private residences of the wealthier part of the foreign community, was first leased for building purposes in 1869.

No.

7. DISTANT VIEW OF ÔTSU. Looking towards Seta.

About three miles south-east of Ôtsu lies the village of Seta, one of the celebrated eight scenes of Omi.

8. RETURN FROM VIEWING THE CHERRY BLOSSOMS AT SHIBA.

9. LAKE BIWA, NEAR KARA-SAKI.

10. FISHERMEN'S HUTS ON THE BIWA LAKE. Bamboo fish-traps. Rainy day.

The Biwa Lake, (Biwa-Ko), or "the Sea of Omi," has its name from its fancied resemblance to the Biwa, the Chinese guitar, or to the fruit of the Loquat, *Eryobotrya Japonica*, the Japanese name of which is likewise Biwa. It is the largest lake in Japan, and is about the size of the Lake of Geneva. According to the legend, it was produced by an earthquake during the same night of the year 286 B.C. in which the Fuji-San rose. A great many legends are connected with this lake and its shores, the scenery of which has become celebrated by the name of the Omi-no Hak-kei, "Eight views of Omi," several of which Mr. East has represented.

11. TEA-HOUSE GARDEN NEAR KIYÔTO. Different varieties of plum-blossoms.

The plum-tree, *Umé* or *Bai*, is the earliest of the blooming trees, and its blossoms open in February, long before its leaves unfold, and are frequently covered with snow. This explains the words of an ancient poet, "Choose the easterly wind for messengers of thy perfumes, O blossom of the plum-tree! Remember 'tis spring, although the sun is not shining."

12. SUMMER-NOON ON THE LAKE OF HAKONE. The Fuji San (left) looming in the distance.

This lake, the proper name of which is Ashi-no Midzu Umi, "The Reed Lake," so called after a kind of reed, the *Phragmites Roxburgii* (Ashi), growing on its borders, lies within the area of the mountain fastnesses of Fuji San, in the province of Sagami. The village of Hakone, on the extremity of the lake, is a summer resort for the foreign residents of the capital and Yokohama,

13. KATATA-NO RAKU-GAN. Flight of wild geese at Katata.

One of the eight scenes of Omi.

14. MOIST HEAT. Peculiar atmospheric effect observed on the Lake of Biwa.

15. THE ISLAND OF YE-NO-SHIMA. Fishing-boats in the foreground.

Ye-no-Shima, "The lovely island," is connected with the mainland of the province of Sagami by a narrow isthmus, which only during high tide is covered by the sea. The whole island with its several temples and great cave was dedicated before 1868 to the Shin-tô goddess Dai-Ben-zai-tei or Benten San, the deity of wisdom and the bestower of long life, beauty, glory, power and happiness.

Ye-no-Shima is the great market for shells, especially of the sea-ear-shell, (Awabi, *Haliotis Japonica*), with which the reefs abound, and the internal opalescent layer of which is employed for mother-of-pearl work, and of a beautiful and rare kind of glass-sponge, *Hyalonema Sieboldii*, Hosu-gui (lit. Buddhist Priest's fan), which is so highly prized by collectors.

No.

16. BOATS SAILING BACK TO YAHASE ON THE LAKE OF BIWA. Moonrise. Maple-trees in Spring. Last year's rushes in foreground.

The return of sailing boats at Yahase, "Yahase-no Ki-han," is one of the eight celebrated scenes on the Lake of Biwa.

The rich and varied colours of the Japanese-maple trees, Momiji, in spring, and especially in autumn, when they are glorious in crimson and golden hues, are only equalled by those of the Canadian maple.

17. THE FUJI-SAN. Seen from a street of Yokohama, "Cross-beach," in which the "Feast of Flags," the boys' festival, is going to be celebrated.

This festival is the third of the five official holidays, "Go-sekku," in Japan, and is celebrated on the 5th of May. It is known by the name of Tango, "Banners," after the flags which are hoisted on the roof and before the entrance of every house. It purposes to remind the youths of Japan of the glorious history of their country, and of the prowess and virtues of their ancestors.

18. LAKE BIWA. In the radiant light of a sunny day.

19. RAINY DAY AT HAKONE. Village Street; tea-house sign on right; police-station on the left.

All the police-stations in Japan are painted white.

20. TEA-HOUSE GARDEN. "Gi-on Street," Kiyotô. Spring.

This street leads from the Kamo-Gawa, "Wild Duck River," which intersects the town at its east side, and is occupied by many tea-houses and places of entertainment.

21. A BRIGHT DAY IN A PADDY-FIELD NEAR ÔTSU. Distant view of the Lake of Biwa. White egrets in the foreground.

Ôdzu, "Big Harbour," or as it is more recently called, Shīga, stands on the south shore of the Lake of Bīwa, not far from its outlet, of which it commands a splendid view.

The rice, or paddy fields, in early spring, when still inundated, and in autumn after the harvest, are visited by large flocks of water-fowl, wild geese, wild ducks, snipes and herons, which feed on the small fishes and the frogs with which the marshy ground teems. Of the herons, the large Shīro-sagi, the White Egret, or Silver-heron, *Ardea Egretta*, and the graceful small *Ardea Garzetta*, Ippai Sagi, are the most constant visitors of the rice-fields, of which they form one of the most characteristic features.

22. VIEW OF THE FUJI-SAN FROM YOSHI-WARA.

This is a very faithful, and at the same time poetical conception, of the lovely atmospheric effects of bright, diffused, luminous light and drifting spring rain in an early morning. The Fuji-no Yama, its snow-capped head blushing in the first rays of the sun, appears clear and distinct through the transparent veil of a shower, driven aslant by a slight westerly breeze.

At Yoshi-wara, "Reed Moor," a small town on the Tô-kai-dô, the Fuji-San, as it rises out of the plain, presents a most striking view. The shore, Tagô-no Ura, "Bay of Tagô" by name, is celebrated in Japanese poetry.

23. BARLEY HARVEST. Afternoon Sunshine. Near Hakone.

No.

24. HARU YUKI. "Snow in Spring."

Children playing with the petals of cherry-blossom in the garden of Shiba.

Haru-yuki, "Snow in Spring," or *Hana-yuki*, "Flower-snow," are the names given to the dropping of the petals of white plum and cherry blossom. Children collect them from the ground and roll them into small balls, with which, like with tiny snowballs, they pelt each other.

25. PLUM TREES IN FULL BLOOM.

In a tea-garden looking out to the sea, at Fuka-gawa-Ku, "Deep River District," on the bay of Yedo, the most easterly of the fifteen Ku, into which Tôkiyo is divided.

26. EARLY SPRING. Rice-fields about Sumi-yoshi, near Kobe. (*See also* No. 21.)

The cultivation of rice dates back to the pre-historic age. Rice is one of the so-called Go-koku, "the five cereals," viz., rice, wheat, millet, sorghum, and beans, which, according to the Shin-tô myths, grew from the navel of a god named Naka-Musubi-no Mikoto, "the Divine Creator of the Middle World," (*i.e.* the earth), from whose head sprung the mulberry-tree and the silk-worm. He was the son of the God of Clay, and the Goddess of Fresh-water. Rice is cultivated by irrigation; it is sown at the end of April, and after thirty days the young green plants, called Ine, are transplanted into the proper paddy-fields. The harvest takes place in September and October.

27. SHIMO-NO-SEKI. Early morning.

Shimo-no-seki, "Lower Watch-tower," the ancient Akama-ga-seki, "Reddish Watch-tower," is situated at the western entrance of the Inland Sea. Near it. at Dan-no Ura, the final struggle took place, in 1185, between the rival clans of the Tai-ra and the Mina-moto.

Shimo-no-seki is also famous in modern history by its bombardment in 1863 by the united squadrons of England, France, Holland, and the United States.

28. THE FUJI-SAN. Full view of the mountain seen from Hara on the Tô-kai-dô.

Hara is celebrated for its sylvan beauty, and is the scene of many an ancient legend, amongst them that of the Ten-jin fairy and the fisherman.

The fisherman found a robe of feathers which a fairy had hung up at a tree whilst bathing in the bay, and without which she could not re-ascend to the heavens. He refused its restoration, but finally moved by her tears and entreaties he returned it on condition that she danced one of those enchanting dances which are the delight of the immortals. She complied and sang the praise of the heavens, of immortality, and of the greatness and the beauties of Japan, after which she soared upwards, dissolving in fleecy mist clouds before the beholder's rapturous gaze.

29. TEA-HOUSE NEAR KIYO-MIDZU (KIYÔTO). Seen from the courtyard.

30. FOX-SHRINE.

The great importance and value of the cultivation of rice finds expression in the universal worship of Inari San, the Rice God. Foxes are his attendants and servants, therefore the fox, "Kitsune," is symbolically worshipped instead of the Rice God himself, who has temples in every place throughout the country. The great Inari festival is celebrated early in March. To every Shin-tô temple a chapel, containing a live fox, or an image of it, is attached, and almost every house has a small fox-shrine, as represented in the drawing.

The cawing of crows and rooks, and the croaking of ravens (some of which are seen hovering over the shrine) sound to the Japanese lover's ear as sweet as the song of the nightingale, and are frequently mentioned in lyric poetry.

No.

31. WATERFALL BETWEEN YUMOTO AND CHIU-ZEN-JI, called Tatsu-no-guchi-no-taki, "Dragon's mouth fall." Red lilies in the foreground.

32. FUJI-SAN, FROM THE PLAINS OF SUZU-GAWA.

33. SOLITUDE AND NEGLECT. Cranes on a pond. Small Shin-tô shrine (a companion to No. 94).

The sadness and feeling of desolation called forth by the decay and neglect of gardens, once carefully tended and beautiful, is characterized with truth in both of these pictures.

34. LOTUS FLOWERS ON THE ROAD NEAR TOKIYO. (*See* No. 42.)

35. VIEW OF MIYA-NO-SHITA. From the Fuji-ya, "Hotel Fuji-San."

36. RAINY DAY. Tôkiyo; a fire and watch-tower on the left.

In every town and village there are watch-towers or raised platforms, in charge of watchmen of the fire-brigade.

37. FISHERMEN ON LAKE BIWA.

38. SNOW IN SPRING. (*See* No. 24).

39. ENTRANCE OF THE SHIN-TÔ TEMPLE OF YASU-KUNI AT TÔKIYO.

This temple, which is better known by the name of Shô-Kon-Sha, was erected in 1869 for the worship of the spirits of those who had fallen fighting in the Mikado's cause in the civil war of the previous year, the result of which was the downfall of the Shôgunate, the restoration of the Emperor's power, and the "purification of the country," whence the name Yasu-Kuni. It stands a short distance beyond the British Legation.

The temple grounds are tastefully laid out, and granite votive lanterns, Tô-rô, line the avenue leading to the race-ground behind the temple. In front of the entrance is seen a copper cistern for ritual purification.

There are in Japan several kinds of pink-flowering cherries; the finest are the Niwa-Sakura, garden cherry (also called Sumomo after its small red, plum-like fruit), the *Prunus Japonica*, and its double variety *P. J. multiplex*. The large white cherry blossoms which are so frequently represented in Japanese art are the flowers of the Yama-Sakura, or Mountain cherry, *Prunus pseudo-cerasus*. The Japanese are great lovers of this flower, which blossoms in March, when the dry season commences, and everybody visits the gardens and temple grounds, where these trees are cultivated. The local newspapers duly announce when the cherries are in full bloom.

40. TEA-HOUSE AT CHIU-ZEN-JI, NEAR THE WATERFALLS. Vine-covered verandah.

Girls busy preparing Mochi, "Rice Dumplings." The kitchen occupies a raised platform, Dai, covered with straw mats, "Tatami." On this Dai the cooking and incidental work is carried on in sight of the customers. Straw sandals, "Waraji," are seen on the ground before the platform, where they had been deposited according to the custom of the country, which prohibits any one from walking on the mat-covered floors, which are always kept scrupulously clean, except in socks, "Tabi," or more commonly, barefooted.

No.

41. GREAT TEMPLE AT NIKKÔ. The tomb of the great lawgiver, Iye Yasu, the first Shô-gun of the Tokugawa Minamoto dynasty, is seen in the middle of the background of the picture, a tea-house is on the right, and a Buddhist priest, in yellow robes, in the foreground.

Iye Yasu, after his death in 1616, was deified under the posthumous name of Shô-ichi Yi-to-Shô Dai Gongen, which means, "Prince of the first rank, Light of the East, great manifestation of Buddha," known by the shorter title of Gongen Sama. This was the last Buddhistic deification in Japan.

42. LOTUS POND NEAR THE TEMPLE OF HACHI-MAN AT KAMAKURA. Afternoon Sunshine.

The lotus flower, Hasu or Renge, *Nelumbo nucifera*, is sacred to Buddha, and is the symbol of the human soul purified from the sins of the worldly existence. The Buddhist scripture-text, "Lotus springs from the mud," teaches that the human heart is corrupt, unable to cleanse itself. Buddha is always represented either sitting or standing on an open lotus flower.

This flower is of great beauty, when during the summer months it grows so luxuriantly in the temple ponds and castle moats, that its white and pink blossoms entirely hide the water.

43. TEA-HOUSE IN THE VILLAGE OF HAKONE. Taken from the artist's cottage. (*See* No. 56.)

44. NIKKÔ, LOOKING DOWN FROM THE TEMPLE STEPS.

45. CRYPTOMERIA AVENUE. Entrance to Moto-Hakone; Tori-i of Shin-tô temple in the distance.

46. CRYPTOMERIA AVENUE AT NIKKÔ.

Lining the flight of steps which lead to the Burial Chapel of Minamoto-no Iye Mitsu (1605—1622), the third of the Tokugawa dynasty of Shôguns. It is almost entirely hidden by old trees of various tints. This wood-embowered place is one of the finest bits of scenery at Nikkô.

47. O-UME SAN. MISS PLUM BLOSSOM. A young lady with a sunshade surrounded by blooming plum-trees.

Japanese girls have generally very poetical names, of which those of flowers, trees, etc., are the most favourite, always combined with the honorific prefix O, "Mistress or Miss," or when daughters of high nobility, Hime, "Princess."

48. VILLAGE ON THE TÔ-KAI-DO. Children at play.

49. THE YASAKA PAGODA AT KIYÔTO.

The five-storied Yasaka-no Tô, "the eight-cornered Pagoda," so called from the number of its corners, stands in the south-eastern part of Kiyôto, and is dedicated to four Niyorai (highest Buddhist divinities). It was first built in the year 679, and re-erected 1618.

50. THE LAST RAY OF EVENING LIGHT ON THE RED TEMPLE OF GI-ON. (*See* No. 64.)

51. A SNOWY DAY IN MARCH.

Village on the Tô-k. i-dô, "the Eastern Sea-Road," from the old capital Kiyôto.

No.

52. SHIN-TÔ SHRINE IN THE WOODS.

Small Shin-tô shrines, dedicated to local deities or to Gongen, tutelary gods, are frequently met with in secluded places, in the forest, near waterfalls and ravines, and in mountain gorges.

53. AZALEAS IN A VILLAGE GARDEN.

The different kinds of Azalea, the Tsutsuji, *Rhododendron indicum* and *R. Serpyllifolium*, and the Shaku-nage, *R. Metternichii*, commence to blossom soon after the Tango, boys' festival, on the 5th of May. The southern mountain slopes are carpeted with these crimson and salmon-coloured shrubs, of which the red Tsutsuji is cultivated and forms the pride of gardens.

54. RAINY DAY AT YU-MOTO.

Effect of clouds on the mountains. Coolies returning. The village of Yu-moto, 'Hot water springs," on the To-kai-dô, in the province of Sagami, is charmingly situated.

55. MOON-RISE, Lake of Biwa.

56. MY COTTAGE. The artist's residence at Hakone.

57. VIEW OF THE FUJI-SAN FROM NEAR Ô-TOMI TOGE.

The Ô-Tomi Tôge, "Great Look-out Pass," is one of the two passes leading from the Hakone Mountains to the mountain belt of the Fuji-San. Both consequently are at the east side of the Fuji-no Yama. The Ô-Tomi Tôge, which reaches the height of 3,093 feet, lies on the way between Hakone and Subashiri. The panorama from it is very extensive, commanding all the lower surrounding mountains, the valley of the Haya-gawa, and a view of the sea with Mi-saki and Su-no Saki, the promontories at the entrance of the Yedo Bay.

58. THE LAKE OF HAKONE.

The month of June is the wettest in Japan. The mountains are seldom seen except through veils of heated moisture.

59. FISHING-BOATS. Morning mist in the Inland Sea.

The Japanese Inland Sea, Seto-no Uchi Umi, "The Ocean within the Straits," separates the three principal islands of Japan, Hon-dô, "Main Island" (the Nippon of European maps), in the north, and Kiu-shiu, "Nine-lands," and Shi-koku, "Four-lands," both so called from the number of their provinces, in the south. The scenery of this sea, with its many small islands and varied coast-line, is of unrivalled beauty and loveliness.

60. AN ANGRY NIGHT.

This picture and No. 70 faithfully render the peculiar sky effects of sunsets foreshadowing stormy weather and rain, observed in the Hakone mountains.

61. NEW MOON AND RAIN-SHOWERS. View of Kara-saki from the S.E.

The Kara-saki-no Matsu, the big pine-tree is seen in the distance.

62. LOOKING OVER THE LILIES. Valley of Nikkô looking eastwards towards the province of Shimo-no-Tsuke.

The lilies in the foreground are the large white *Lilium eximium*.

No.

63. NATIVE BOATS IN THE HARBOUR OF KOBE.

64. THE GI-ON TEMPLE AT KIYOTO. (*See also* No. 76 and No. 87.)

The Shin-tô temple, Gi-on-no-Yashiro, "the Shrine of Faithfulness and Mercy," is said to have been founded, A.D. 656, by a Korean in honour of Susanô-no-Mikoto, "the Impetuous Male," the wild brother of the Sun goddess. It is one of the finest temples at Kiyôto. It has recently been renamed Yasaka-no Yashiro, "the Eight-cornered Shrine."

The temple grounds are planted with Kuro-matsu "Black Pine." The shape of the long sloping saddle-roofs, with the eaves at the corners springing upwards, is peculiar to all Japanese temples, but preserves its most characteristic form at Shin-tô shrines; it is constructed after the ancient form of the tents in which the Japanese were accustomed to dwell in the early period of nomadic life.

65. FUJI-SAN. Seen from a village garden at Suzu-gawa. (*See* No. 69).

66. STEPS LEADING UP TO MARU-YAMA AND KIYO-MIDZU.

Most of the houses on this steep ascent are potteries, where the celebrated Kiyô-to, otherwise Kiyo-midzu, porcelain ware, is fabricated.

67. FUJI FROM A GARDEN AT SUZU-GAWA. The Fuji-San in the distance.

Suzu-gawa, "Bamboo river," is the name of a village on the Tô-kai-dô and of a river in the province of Suruga. The river falls into the Bay of Suruga, and is called after a kind of small bamboo which covers its banks.

68. THE FUJI-SAN IN RISING MIST. Hakone.

This is a most frequent atmospheric effect in this mountainous region, where a perfectly clear view of the Fuji is very rare, although from a greater distance, *e.g.* from Tôkiyo, the mountain may at the same time be visible in unshrouded grandeur.

69. DAWN ON THE SACRED MOUNTAIN. The Fuji-San, half hidden in clouds.

Mists rising from the marshes of the Uki-shima-ga-muma, "The Floating Island Swamp," also called Lake of Hara, on the coast of the province of Suruga, near the town Hara, "Moor," on the Tô-kai-dô, The view of the gulf is here entirely shut off by the dense pine-forests of Kashiwa-bara, "Oak Moor."

The Fuji-San or Fuji-no Yama, "The Mountain of Immortality," an extinct vulcano (since 1707) on the frontier of the provinces of Kai and Suruga, is the highest mountain of Japan. It forms an almost symmetrical pyramid and terminates in two crater cones which rise above the surrounding lesser craters; the highest of which, the Koma-ga-take, "Filly or Colt Mountain," reaches 12,365 feet. Japanese tradition reports that this mountain arose during the same night of the year B.C. 286, in which the Lake of Biwa was formed.

Hara, "Moor" is a considerable town on the Gulf of Suruga.

70 AFTERGLOW OF RED SUNSET FOREBODING STORMY WEATHER.

71. MAPLE-TREES IN SPRING. At the Hakone bath of Miya-no-Shita.

No.

72. VIEW OF THE TEMPLE KARA-SAKI DAI-MIYÔ-JIN.

A Shin-tô shrine, dedicated to Dai-Miyô-Jin, "The great wonderful Deity," on the cape of Kara-saki.

73. HARBOUR OF NAGA-SAKI. Night—Setting of New Moon. Twinkling lights of Sanpans in harbour.

74. CHERRY BLOSSOMS IN SHADE, MIYA-NO-SHITA.

Miya-no-shita, "Below the temple," is the largest and most frequented of the Hakone baths on the Haya-gawa.

75. EVENING GLOOM. Cryptomeria forest near Hakone.

76. GATEWAY OF THE GI-ON TEMPLE AT KIYÔTO. (*See also* No. 64.)

77. RED CHERRY BLOSSOMS AT TOKIYO.

78. CHERRY-TREES AT THE SAMMON, Principal gateway of the Temples of Shiba at Tôkiyo.

79. GREAT STAIRCASE LEADING TO THE GATEWAY OF THE TEMPLE OF KIYO-MIDZU AT KIYÔTO.

80. A GLIMPSE OF THE FUJI-SAN FROM MI-SHIMA. Early spring.

In comparing the different views of the Fuji-San, which the artist represents, a variety of atmospheric effects, which prevail at different hours of the day and are produced by the changes of season, may be observed.

81. A ROSEATE FLUSH ON FUJI. Peculiar effect of dead heat in spring.

The same locality as in No. 69. Last year's dead rushes on the border of the lake of Hara. Amber against blue.

82. THE BUDDHIST TEMPLE OF MI-I-DERA, NEAR ÔTSU.

Mi-i-Dera, "August" or "Sacred Well Temple," founded in 675, takes its name from a well in which Ten-ji Tennô, and Temmu Tennô, and the Empress Ji-dô, were washed after their birth. The temple and monastery stand on a hill north of Ôtsu, and command a splendid view of the Biwa Lake. They are celebrated for a great bell, which according to a legend Ô Ben-kei, the stalwart henchman of Minamoto-no-Yori-Tsune, stole in the year 1318, and carried off to the monastery on the neighbouring Hiyei San. The only sounds given out by the bell while there were the moaning wail, Mi-i-Dera! Mi-i-Dera! Ô Ben-kei, enraged, threw it down from the top of the mountain, and when returned to its former place, it rung again the same harmonious mellow chimes, for which it ever was and still is famous as *The Evening Chimes of Mi-i-Dera*, "*Mi-i-no ban-shô*" being one of "*the eight celebrated scenes of Omi, Ômi-no Hakkei.*" This legend accounts for the scratches visible on the bell.

Besides this there are many other relics of the popular hero Ô Ben-kei, to which old traditions are attached, preserved at Mi-i-Dera.

83. ENTRANCE TO AN UP-COUNTRY VILLAGE.

No.

84. THE BUDDHIST MONASTERY HIGASHI HON G'WAN-JI AT KIYÔTO.

The Higashi Hon-G'wan-ji, "Eastern principal prayer temple," founded 1602, is an offshoot of the Hon-g'wan proper, as the temples of the Mon-tô, ("Gate brotherhood," or "Shin-shiu," a new sect of the Buddhists) are called. The present buildings of the Hong-g'wan-ji are temporary structures erected after the destruction of the monastery by fire in 1864, but its restoration is being energetically carried on. In front of the building is seen an old lotus-shaped purification cistern of copper, and magnificent Tô-rô, votive lamps of bronze.

85. VIEW OF THE TEMPLE AND PAGODA OF KIYÔ-MIDZU. Taken from the South. Cherry blossom.

Kiyô-midzu-no Tera, the Buddhist temple of Kiyô, "Clear water," is situated on the western slope of the Higashi-yama, at the south-east side of Kiyôto. It is dedicated to the thousand-handed K'wan-non, "The most Compassionate One," the goddess of love and of mercy. According to a legend, a novice of the name of En-chin dreamt that he saw a golden river flowing down into the Yodo-gawa. On searching it and ascending to its source, he met an old man sitting under a tree, who informed him, that for two hundred years he had been repeating an invocation to the goddess K'wannon and waiting for En-chin, and bade him to take his place during his absence. "This is a suitable place," he concluded, "for the erection of a hermitage, and the log you see lying there will supply the wood for an image of the Most Merciful One." The old man, however, did not return, and En-chin, searching for him, found on the summit of the neighbouring hill a pair of sandals, from which he concluded that the old man was no other than K'wannon in human form, who left her sandals behind on re-ascending to heaven. He passed twenty years in vainly trying to overcome the difficulties of carving the image, when one day he was met by a warrior of the name of Sakanoye-no Tamura Maro, who, struck with admiration at the untiring devotion of the novice, erected on the site of his own house, near the cascades of Kiyo-midzu, a temple for the image, which in the meanwhile had been completed.

The present Tera, *i.e.* Buddhist temple, in the Hon-dô, in the principal hall of which stands the image of the thousand-handed K'wannon, is in great veneration as a place of pilgrimage and worship, especially for women praying for offspring and for lovers.

86. STREET LEADING TO THE GATEWAY OF CHI-ON-JN.

The Buddhist Monastery and Temple of Chi-on, "Wisdom and Mercy," in the suburb of Awata, at Kiyôto, were founded in 1211, and restored in 1630. The temple is one of the finest shrines at Kiyôto, and famous for its great bronze bell, cast in 1633, which weighs nearly 74 tons.

87. TORI-I LEADING TO THE GI-ON TEMPLE AT KIYÔTO. Wet day. (*See* No. 64.)

88. SUNSHINE STRUGGLING WITH MIST. Peculiar atmospheric effect in June during the rainy season. Farm-houses; the lake of Hakone in the foreground.

89. THE SAMMON OF SHIBA.

This splendid gateway was built in 1623. It belongs to the great Buddhist temple of Zô-jô-ji, the grounds of which, after its destruction by fire, 1879, were laid out for the public gardens of Shiba. (*See* 78.)

90. PACK-HORSES IN THE RAIN. Peasants in rain-coats.

The rain-coats, "Mino," worn by the peasantry, represented in this drawing, are made of various kinds of grasses, principally of *Zoysia pungens* and of *Phormium tenax*. The leaves of these grasses are tied with hempen thread and arranged into overlaying fringes.

No.

91. WAYSIDE TEA-HOUSE NEAR OI-WAKE.

The hamlet of Oi-wake, "Forked Road," lies on the road between Kiyôto and Ôtsu.

92. VIEW OF KIYÔTO SEEN FROM YAAMI (HOTEL OF NAKAMURA) ON THE MARU-YAMA.

This is the finest and most extensive view to be found of Kiyôto and the plains stretching from the town towards the south-west to Osaka, along the course of the Yodo-gawa.

The Maru-yama, "Round Mountain," is a favourite pleasure-resort, almost exclusively occupied by tea-houses.

93. GAY AND GRAVE.

Contrast between the maple, in its gay spring foliage, and the sombre Cryptomeria.

94. A NEGLECTED GARDEN. Hakone.

The stones piled up in the shape of toadstools are the fragments of the stone lanthorns, Tô-rô, which formerly ornamented the garden.

95. THE NATIONAL BANK AT TÔKIYO.

96. DRYING UMBRELLAS AFTER A RAIN-STORM.

This scene represents the temporary houses erected for the use of the pilgrims in July and August, in a village on the road to the Fuji, and close to the Chiu-zen-ji Lake. The houses stand in two rows, containing for the most part two rooms, one above and one below. The vilage is deserted at other times of the year. This lake lies 4,375 feet above the sea, at the foot of the Nan tai San, "The Great Southern Mountain," an extinct volcano in the district of Nikkô. It is surrounded by comparatively low hills, covered with trees to their summit. Its outlet forms the celebrated Kegon-no-taki, "The Fur-cloak Fall."

97. THE FUJI-SAN SEEN ABOVE THE HAKONE MOUNTAINS. From the end of the Cryptomeria Avenue coming from Mi-shima.

98. A DISTANT VIEW OF KOBE AND THE INLAND SEA. Bright day; tea-house with a Ya-ye plum-tree (Ya-ye, "Eight-fold," *i.e.*, double blossom), in full bloom.

The two towns Hiogo and Kobe, separated by a rivulet, the Minato-gawa, "Harbour River," on the inland sea, are treaty ports. Hiogo is the old Japanese town, and was the residence of the powerful Taira-chieftain Kiyo-Mori who ruled Japan with usurped unlimited power from 1156—1181. Kobe is the modern European commercial town and settlement, and is built near the site of the old town of the same name, and was likewise the residence of the Taira. Its deep and safe harbour is one of the finest of Japan. The site and the environs of the sister towns are of unsurpassed beauty. The view represented in this drawing is taken from the entrance to a Cha-ya, "tea-house," from which also a small Shin-tô shrine is seen, at Sumi-yoshi, "Happy Abode," the first village from Kobe on the road to Ôzaka, not far southwards from Ozaka. Shin-tô (which word means, "the Path to the Gods") or Kami temples are always called Mi-ya, "Divine-house," whereas Buddhist temples are called Tera, and when belonging to monasteries, Ji or In. Tea-houses in Japan take the place of our road-side hostelries. They are in great numbers, and at short distances from each other on every high and by-road, and at the entrance of temple-grounds, so that the wayfarer is never in want of a resting-place and of refreshments. At their entrance, or a short distance from it, they have signboards with the names of the establishment and of the host, and large paper lamps, Chô-chin, with the same inscription, as seen in the drawing.

No.

99. SUMMER DAY AT KAMAKURA. Tori-î in the background on the left leading to the Temple of Hachi-man.

The town of Kamakura, "Sickle storehouse," a few miles south-west of Yokahama, in the province of Sagami, owes its name to an ancient tradition. The famous Kamatari, an ancestor of the Minamoto family, living in the tenth century, having undertaken a pilgrimage, was warned in a dream to bury on a hill, in the neighbourhood, on which the town was afterwards built, a sickle, which he carried as his emblem. Kamakura was the residence of the Minamoto Shôguns until the foundation of Yedo, 1598. Tori-î "bird-perches," are the peculiar kind of gateway, always standing at the entrances of the grounds of Shin-tô temples, but never at those of Buddhist temples. It is said that they are called Tori-î, because they served in former times as perches to the sacred cocks, which were kept in commemoration of the myth of the Sun goddess Ama-terasu, "Heavenly light-giver," who was saluted by the joyful crowing of cocks on her reappearance after a long concealment. The temple dedicated to the god of war, Hachi-man, was erected, 1193, by Minamoto-no Yoritomo. Pilgrims always wear white garments with a memorial shell sewed to the sleeve, and broad-brimmed hats of bamboo-plaiting, and carry a wallet, staff, rosary, bell, and a votive card.

100. LOOKING TOWARDS KARA-SAKI. March—Slight snow on the Hira-yama. (*See* 9.)

The Hira-yama remains, in spring, covered with snow the longest of all the mountains in this part of Japan.

101. EVENING AFTER A STORMY DAY AT HAKONE.

102. GLIMPSE OF THE MIKADO'S PALACE AT HAKONE.

A modern building erected within the last few years.

103. BAMBOO COPPICE AT Ô-MIYA.

O-Miya, "Great Kami Temple," is a town of considerable size on the slope of the western mountains of the Fuji-San.

It is the starting point for the ascent of the Fuji-San at its western side, and thence the volcano is seen towering from the plain in all its majestic grandeur.

104. DEWY MORNING. Promenade under the plum-trees.

105. A PUBLIC WELL AT NAGA-SAKI. Girls fetching water.

106. STREET OF ÔTSU. Night effect of paper lamps.

This drawing represents the flags and banners hung up as advertisements of the arrival of wrestlers or of actors. These banners are inscribed with the names of the members of the company and are frequently presents from their admirers.

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